

# RPM

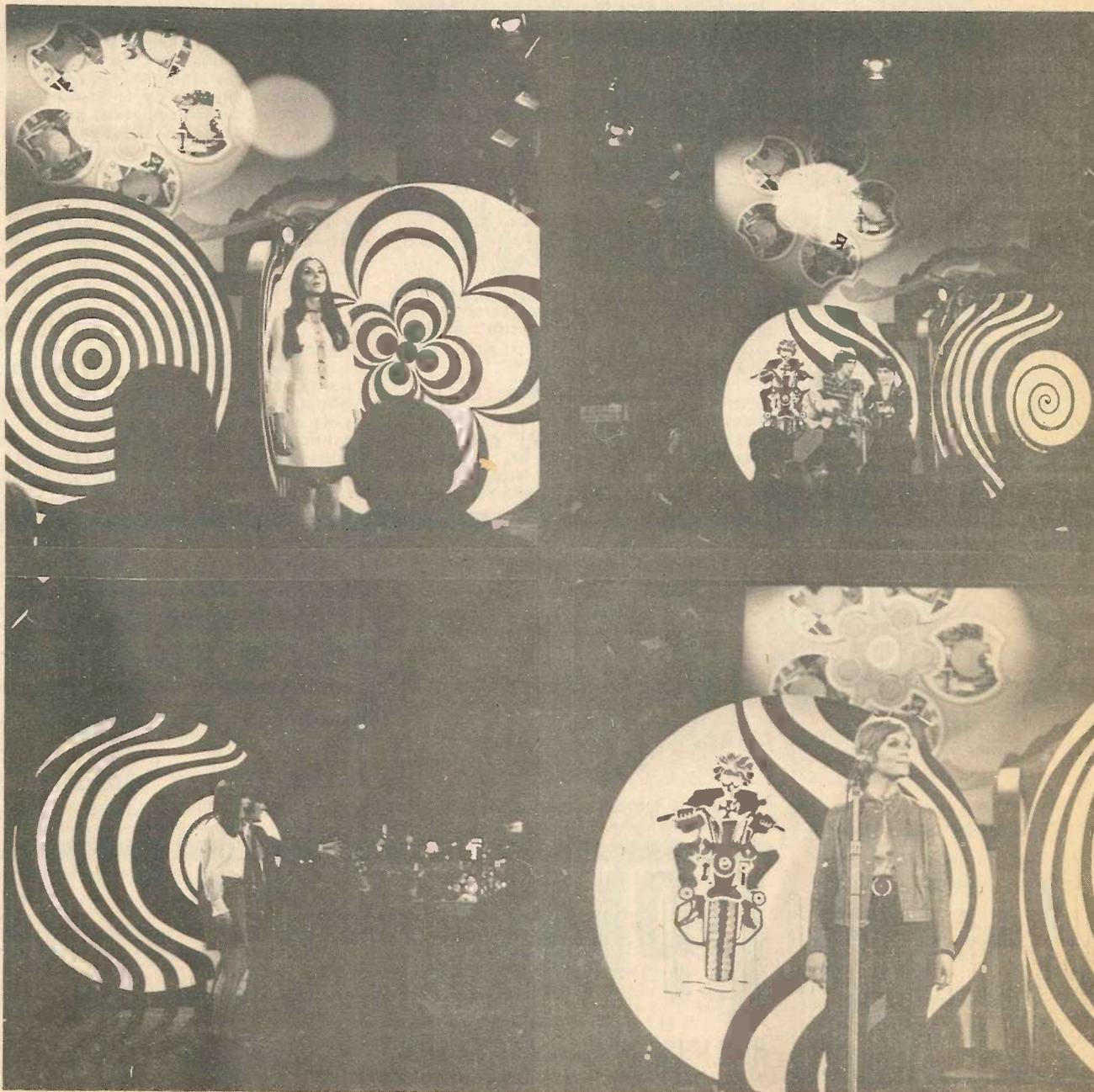
MUSIC TELEVISION RADIO  
FILM RECORDS THEATRE  
Weekly

10  
CENTS

Volume 9 No. 16

Week Ending June 15th. 1968

# FESTIVAL DU DISQUE



# LEGISLATED RADIO

# THE UNIVERSAL SOUND OF MUSIC

PART 7  
OF A  
SERIES

The "distinctive" Canadian Sound. Does it exist? What is it? Is it that important?

Firstly, there is a definite sound that comes out of Canada. It can only exist in the realm of popular music, and it does. Often it is well advanced when compared with the music of the rest of the world. Although many records do little more than copy American sound, that is to be expected, and their lack of success is also to be expected.

What is the sound quality that will lead to distinction? What will make a sound so indelibly distinctive that it can be called unique, and will a distinctive sound still be commercially acceptable?

Popular music is based on trends. The trends that the universal industry sets are abided by throughout the world. Many of the trends are set by the United States, and are followed throughout the world. Should a country decide to embark on a new formula of sound, it would cost hundreds of thousands of dollars to "sell" that sound to the world by whatever devious means the industry uses to propel a new sound into the minds of the powers that be. Find the money first and the sound second. Better still, make your sound a monster in your own country and the world will sit up and take notice. The "Liverpool Sound" was probably NOT named by the

English. It was likely named by someone outside of England who had something to gain by its prominence. It was obviously badly named because it was neither distinctive, new, or creative. The slight gimmick that accompanied an old but easily accepted sound became the Liverpool sound, yeah, yeah, yeah, yeah! "Find a better mousetrap.....!"

To the uninformed, the idea that Canada hasn't got a distinctive sound might be good reason not to play any Canadian product. To the very well informed, it is nothing but a number of words that have no meaning.

The sound that has emanated from Canada is a "commercially acceptable sound" and it is from Canada. If enough activity can be attributed to the sound from Canada, to someone it will become, "the Canadian sound".

"Sound", (the way it is used in the world's music industry) seems to mean success. If the "sound" sells, it is a sound. Who names it and when, is always a mystery.

A fortune is currently being spent promoting "The Boston Sound". Like amounts were spent bringing Nashville into prominence. Many dignitaries holding high office threw their support behind the Nashville Sound. A great effort to promote

Nashville (no individual artists and interests) was wholly responsible for the success of Nashville. The same rule applied in promoting Los Angeles and San Francisco. You create the sound with promotion. Promotion costs a great deal of money. The existence of product is taken for granted, or there is no reason to promote a sound.

If music is a universal language, then the sounds must be universally accepted. The sound must be commercial and follow the trends of music today. The areas outside popular music are static. Classical music depends on the quality of the composition and the performance. It also depends on the reputation of the artist. The finest conductor will be unheard if his reputation is not brought to the attention of the critics before they hear his performance. Without a reputation, his performance would probably not be heard.

Are Canadian records distinctive? Yes they are. They are as distinctive as the records that come out of England, France, Germany. They are as distinctive as Japanese rhythm and blues. They are as distinctive as the very successful French-Canadian productions. Possibly they are even more distinctive and more original. The public won't know till they hear them.

### A NEW SERVICE FROM RPM

With RPM now reporting on Music, television, radio, film, records and theatre we are in the process of presenting a new feature - Canadian Casting News - to be published each week at no charge.

Those involved in the above are requested to supply RPM with whatever information they feel necessary to help them obtain the services of the right party.

Send to: Canadian Casting News  
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# RPM

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Weekly

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## MELBOURNE MUSIC RECEIVES NOD FROM FRENCH CANADIAN ARTISTS

Montreal: George Taylor, president of Rodeo Records Limited and owner of Melbourne Music Publishing Company, has been experiencing recent success with its English country and western copyrights being released in French Canada by artists of various major companies.

The latest has had more than the usual success, since a composition by Marie King called "Good Times", and recorded by Bob King, was instrumental in assisting two young French Canadian artists, Celine and Liette, win their category of Discovery of the Year, at Les Grands Prix Du Festival Du Dusque, which was held in Montreal on May 9th.

The title in French is "Dans L'bon Vieux Temps" and was released by Rca (57-5812).

Arranging was handled by Pierre Noles, who also conducted the session. Melbourne Music assigned the French Canadian rights to Editions Palmares Engr. on a 50-50 basis.

Also set for recording in French is Shirley Field's single "It All Adds Up To You".



"Happiness is being able to review a television show about records". At least it is to me, Charlie Brown.... You go fly your kites and I'll watch "The Best on Record--the Grammy Show". I would personally be very much happier to watch the actual awards themselves with hopefully all the award winners doing their bits. But since its not to be--at least not yet--I'll settle for the condensed version. And I do mean condensed. Rushed would be more like it. Especially Lou Rawls---his usual slow bluesy intro was a race against the constantly increasing volume of the orchestra.

Cannonball Adderley was delightful, as were all the people performing. Andy Williams is getting the be a regular "swinger", white Nehru suit et al. He really always has been but he had that TV image, you know, Straight, square, appealing to the middle-aged conservatives. His special a couple of weeks ago was a welcome change from the "old" Andy Williams.

Back to the Grammy's--I've heard Liza Minnelli sing the songs from "Cabaret" many times, and I've never heard anyone do them better. I'm glad she did them on the Award show. She'll never have her mother's voice in its prime, but she's got all of the feeling, and thats good enough for me.

As for the top winners--Bobby Gentry is beautiful and though rumours have it that her career is slipping, she's a delight to see and hear. "Ode to Billy Joe" was never a great favourite of mine but I liked seeing Miss Gentry do it. She is also not my idea of "the only authentic singer in last ten years", but she's very pleasant.

I like Glen Campbell too. Between Gentry and Campbell, and

# FESTIVAL DU DISQUE WINNERS



FS 653

BEST JACKET

LATEST ALBUM  
RELEASE FROM

MONIQUE  
LEYRAC

ELS 324

DISTRIBUTED BY COLUMBIA RECORDS OF CANADA LTD.



FS 657

BEST INTERPRETATION



FS 673

BEST ARRANGEMENT



another female columnist in RPM (who shall remain nameless), I'm gradually tuning in to the country sound. The fact that I have a large crush on Eddy Arnold and Tommy Hunter has nothing to do with the fact that I've never snapped over country music. But when Campbell sings "By The Time I Get To Pheonix" I get tears in my eyes. Jimmy Webb, who wrote the song, also wrote all the songs on the Richard Harris album, (RCA Victor) and it affects me the same way.

There's a pathos about Webb's writing that gets to you. I'm delighted that Glen Campbell will be doing the Smothers Brothers summer TV show and that he'll be doing a nineteen

city tour as well. Maybe Toronto will be on the agenda.

By the way, the producer of these Grammy award records, Capitol's Al DeLorie, wasn't on the Grammy Show, but he's very important in more ways than one. Not only does he produce Glen Campbell, he just finished producing an album for "The Sugar Shoppe" a Canadian group. Reports from Hollywood say that this album is really going to sky-rocket when it's released in early summer.

So maybe we'll see a Canadian group on the Grammy Award show next year. Yes, Charlie Brown, that would be "Happiness" too.



**I THOUGHT I WAS GOING TO BE LET GO LAST WEEK**, and I needed the rest, but RPM can't go on without me. It's a movie magazine now you know. I am going to have to brush up on my cinema. I really haven't done that much in motion pictures since the silent days (Ed: That must have been a long time ago.) and I really haven't been asked to write about movies. (Ed: The lucky movie people.) Watch this column while I recruit my spies in the movie industry to dig up all the dirt.///Canadians have entered the movie business as financiers, but the pot of gold they are buying into is still across the border. Might be a good idea to bring some of that work up to Canada and pay back the debt.///Everybody is talking about the very quiet group

**DON CRAWFORD PLAYS RIVERBOAT**

Toronto: Don Crawford, Verve-Folkways recording artist and originally from Vancouver, opened at the Riverboat in Toronto's Village May 28th. It was obvious from audience reaction that he had picked up many new fans. He was completely relaxed and personable on stage. He was also in control of both a good sense of humour and a pleasant voice. He is an excellent and quite imaginative guitarist both on twelve and six string. His strongest delivery would seem to be in the Blues vein but unfortunately he only gives his audience a too too short sampling.

Crawford also does well with folk and one of the best was Joni Mitchell's "Cactus Tree". Crawford should spend a bit more time on constructing and planning of his sets. He followed "Cactus Tree" with Cohen's "Suzanne" which makes for too much sameness.

Crawford has been active in other fields of endeavour, such as advertising and writing for periodicals, but it's obvious he is happier on stage. All Don Crawford needs is a little more exposure which would bring him up to the level he should be able to achieve in professionalism as a performer.

**DECCA RUSH RELEASES ROYER'S FOLLOW-UP**

NYC: The Irish Rovers had a simultaneous release this week in Canada and the U.S. of a very strong follow-up to their highly successful "Unicorn", which is still a strong item on many of the U.S. and Canadian charts. Titled "Whiskey On A Sunday", the Rovers have maintained their mythical pattern which proved to be so successful with their first release. "Sunday" is a ditty patterned on the story of Liverpool's Seth Davey, who entertained passers-by for 30 years at the corner of Bevington Bush. He sang songs and made his puppets dance on a specially-constructed plank. Although dead for over 70 years Liverpudlians still talk about him just as writer Glyn Hughes describes "But on some stormy nights down Scotty Road way When the wind's blowing up from the sea, You can still hear the song of old Seth Davey, As he croons to his dancing dolls three."

scene in Canada, but I haven't said a word. (Ed: Good!) I feel it is time for me to say something that would improve the situation. I think I can sum it up in one sentence. The group scene was **KILLED** by a lack of experience and a group of young people who were just a little bit too greedy. Many of them are no longer in the industry. The balance who are, **SHOULD BE ASSISTED .... OUT!!!** It is time for the industry to take its head out of the sand.///A weekly Toronto publication that likes to talk about the Canadian music scene is having trouble writing about the activities. They might look into their classified ad section for some leads. It really isn't completely dead. Now maybe a few deserving groups (who survived) will get some press. **JUST ANOTHER...service to the industry.** ///The photo that leads into the

article on RPM in Canadian Coin Box was really something. I hate to be nasty, but if you are going to show the whole staff how come I wasn't in the picture? (Ed: It was too early in the morning for you to show up.)/// Everytime I see a new name crop up in the entertainment business, my first impulse is to ask, "Where are your credentials?" So many of these people that write, produce, direct and especially critics have just ended successful careers as butchers, paperhangers, garbagemen and hairdressers. I just like to know that they are qualified.///All across Canada, I get the same reports. Disc jockeys are not gigging as much and they are liking it less. I read somewhere that record hops are on their way back in. (Ed: You read it in RPM) Well fellas, you can always moonlight as a cab driver.///

A TERRIFIC SOUND....

**"JUST WE TWO"**

(QUALITY 1911)

FROM A GREAT CANADIAN GROUP.....

**THE POWER OF BECKETT**



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**"ANYONE FOR TENNIS"**  
(THE SAVAGE SEVEN THEME)



from POLYDOR RECORDS CANADA LIMITED.



# THE RPM 100

CANADA'S ONLY OFFICIAL 100 SINGLE SURVEY

Compiled from  
record company,  
record store &  
radio reports

- ★ 1 11 25 **YUMMY YUMMY YUMMY**  
Ohio Express-Buddah-38-M
- 2 1 J **MASTER JACK**  
Four Jacks & A Jill-Rca-9473-M
- 3 2 2 **MRS. ROBINSON**  
Simon & Garfunkel-Columbia-44511-H
- 4 6 15 **MONEY MONY**  
Tommy James & The Shondells  
Roulette-7008-C
- 5 8 17 **LIKE TO GET TO KNOW YOU**  
Spanky & Our Gang-Mercury-72795-K
- ★ 6 16 40 **MAC ARTHUR PARK**  
Richard Harris-Rca-4134-N
- 7 3 4 **TIGHTEN UP**  
Archie Bell-Atlantic-2478-M
- 8 7 18 **MY GIRL, HEY GIRL**  
Bobby Vee-Liberty-56033-J
- ★ 9 19 33 **THINK**  
Aretha Franklin-Atlantic-2518-M
- 10 9 16 **AIN'T NOTHING LIKE  
THE REAL THING**  
Marvin Gaye & Tammy Terrell  
Tamla-54163-L
- 11 14 26 **SLEEPY JOE**  
Herman's Hermits-Quality-1910-M
- ★ 12 24 46 **A MAN WITHOUT LOVE**  
Engelbert Humperdinck-Parrot-40027-K
- 13 4 3 **THE GOOD THE BAD  
AND THE UGLY**  
Hugo Montenegro-Rca-9423-N
- 14 5 7 **DELILAH**  
Tom Jones-Parrot-40025-K
- 15 15 22 **SHE'S LOOKING GOOD**  
Wilson Pickett-Atlantic-2405-M
- ★ 16 29 34 **HOW'D WE EVER GET THIS WAY**  
Andy Kim-Dot-707-M
- 17 10 6 **A BEAUTIFUL MORNING**  
The Rascals-Atlantic-2493-M
- 18 18 27 **THE HAPPY SONG**  
Otis Redding-Volt-163-M
- 19 20 29 **I WANNA LIVE**  
Glen Campbell-Capitol 2146-F
- ★ 20 31 62 **THIS GUY'S IN LOVE WITH YOU**  
Herb Alpert-A&M-929-M
- 21 22 23 **MAY I TAKE A GIANT STEP**  
1910 Fruit Gum Co-Buddah-39-M
- 22 26 39 **JELLY JUNGLE**  
Lemon Pipers-Buddah-41-M
- ★ 23 39 51 **ANGEL OF THE MORNING**  
Merrilee Rush-Bell-703-M
- 24 34 56 **I LOVE YOU**  
People-Capitol-2078-F
- 25 21 24 **IF YOU DON'T WANT MY LOVE**  
Robert John-Columbia-44435-H
- 26 12 5 **COWBOYS TO GIRLS**  
Intruders-Reo-9011-M
- 27 36 47 **TIME FOR LIVIN'**  
Association-WB/7 Arts-7195-P
- 28 13 9 **SHOO-BE-DOO-BE-DOO-DA-DAY**  
Stevie Wonder-Tamla-54165-L
- 29 33 49 **I COULD NEVER LOVE ANOTHER**  
Temptations-Gordy-7072-L
- 30 40 44 **UNWIND**  
Roy Stevens-Monument-1048-K
- 31 35 37 **LOVE IN EVERY ROOM**  
Paul Mauriat-Philips-40530-K
- ★ 32 47 60 **UNITED**  
Peaches & Herb-Date-1603-H
- 33 25 11 **LOVE IS ALL AROUND**  
Triggs-Fontana-1607-K
- 34 41 48 **BROOKLYN ROADS**  
Neil Diamond-UNI-55065-J
- ★ 35 55 67 **REACH OUT OF THE DARKNESS**  
Friend & Lover-Verve/Forecast-  
5069-G
- 36 43 58 **SHE'S A HEARTBREAKER**  
Gene Pitney-Columbia-MU4-1306-H
- ★ 37 50 66 **INDIAN LAKE**  
Cowsills-MGM-13944-M
- 38 44 59 **CHOO CHOO TRAIN**  
Box Tops-Mala-12005-M
- 39 49 61 **NEVER GIVE YOU UP**  
Jerry Butler-Mercury-72798-K
- ★ 40 61 75 **TIP TOE THROUGH THE TULIPS**  
Tiny Tim-WB/7 Arts-0679-P
- ★ 41 59 70 **SKY PILOT (Part 1)**  
Eric Burdon & The Animals  
MGM-4537-M
- 42 42 52 **I'M SORRY**  
Del Fonics-Philly Groove-151-M
- ★ 43 65 84 **SAFE IN MY GARDEN**  
Mamas & Papas-Rca-4125-N
- 44 45 45 **DOES YOUR MAMA  
KNOW ABOUT ME?**  
Bobby Taylor & The Vancouvers  
Gordy-7069-L
- ★ 45 66 77 **THE LOOK OF LOVE**  
Sergio Mendes & Brasil '66  
A&M-924-M
- 46 56 68 **I GOT YOU BABE**  
Etta James-Cadet-5606-L
- ★ 48 88 --- **JUMPIN' JACK FLASH**  
Rolling Stones-London-908-K
- 48 58 71 **I'LL NEVER DO YOU WRONG**  
Joe Tex-Dial-4076-M
- ★ 49 67 81 **YOU DON'T KNOW WHAT  
YOU MEAN TO ME**  
Sam & Dave-Atlantic-2517-M
- ★ 50 72 80 **ANYONE FOR TENNIS**  
Cream-Polydor-541009-Q
- ★ 51 77 86 **BRING A LITTLE LOVIN'**  
Los Bravos-Parrot-3020-K
- 52 52 41 **ROCK AROUND THE CLOCK**  
Bill Haley & The Comets-Apex-20017-J
- 53 54 63 **APOLOGIZE**  
Ed Ames-Rca-9517-N
- ★ 54 90 --- **STONED SOUL PICNIC**  
Fifth Dimension-Soul City-766-K
- ★ 55 68 87 **HERE I AM BABY**  
Marvellettes-Tamla-54166-L
- 56 63 73 **LICKIN' STICK LICKIN' STICK**  
James Brown-King-6166-L
- 57 57 65 **HERE'S TO YOU**  
Hamilton Camp-WB/7 Arts-7165-P
- ★ 58 71 78 **PICTURES OF MATCH STICK MEN**  
The Status Quo-Pye-835-C
- ★ 59 79 96 **BACK IN LOVE AGAIN**  
Buckingham's-Columbia-44533-H
- 60 62 64 **HARLEM LADY**  
Witness Inc-Apex-77077-J
- 61 70 74 **(You Keep Me) HANGIN' ON**  
Joe Simon-Sound Stage-7-2608-K
- ★ 62 87 --- **LADY WILLPOWER**  
Gary Puckett & The Union Gap  
Columbia-44547-H
- 63 64 72 **LILLI MARLENE**  
Al Martino-Capitol-2158-F
- ★ 64 86 --- **THE HORSE**  
Cliff Nobles-Columbia-C4-2812-H
- ★ 65 80 98 **IT SHOULD HAVE BEEN ME**  
Gladys Knight & The Pips  
Soul-34045-L
- ★ 66 98 --- **YESTER LOVE**  
Smokey Robinson & The Miracles  
Tamla-54167-L
- ★ 67 83 93 **READY WILLING & ABLE**  
American Breed-Atco-824-M
- 68 73 82 **MY SHY VIOLET**  
Mills Brothers-Dot-17096-M
- 69 75 83 **IT'S OVER**  
Eddy Arnold-Rca-9525-N
- 70 74 97 **FACE IT GIRL, IT'S OVER**  
Nancy Wilson-Capitol-2136-F
- ★ 71 82 91 **THE DOCTOR**  
Mary Wells-Jubilee-5621-L
- ★ 72 93 --- **MOUNTAIN OF LOVE**  
Ronnie Dove-Diamond-244-J
- ★ 73 89 --- **HERE COMES THE JUDGE**  
The Magistrates-MGM-13946-M
- 74 78 79 **IT'S MY TIME**  
Everly Brothers-WB/7 Arts-7192-P
- 75 85 95 **PLEASE STAY**  
Dave Clark Five-Capitol-72537-F
- ★ 76 --- --- **D.W. WASHBURN**  
The Monkees-Rca-56-1023-N
- 77 81 85 **HELULE HELULE**  
Tremeloes-Epic-10328-H
- ★ 78 --- --- **FOLSOM PRISON BLUES**  
Johnny Cash-Columbia-44513-H
- 79 84 89 **CLIMB EVERY MOUNTAIN**  
Hesitations-Kapp-911-L
- 80 76 76 **SAN FRANCISCO GIRL**  
Fever Tree-UNI-55060-J
- 81 94 --- **MECHANICAL WORLD**  
Spirit-Ode-708-H
- ★ 82 --- --- **GRAZING IN THE GRASS**  
Hugh Masekela-UNI-55066-J
- 83 91 --- **LOVER'S HOLIDAY**  
Peggy Scott & Jo Jo Benson  
Reo-9014-M
- 84 95 --- **RANDY**  
Happenings-B.T. Puppy-540-J
- 85 --- --- **SOME THINGS YOU NEVER  
GET USED TO**  
Diana Ross & The Supremes  
Motown-1126-L
- 86 100 --- **FUNKY FEVER**  
Clarence Carter-Atlantic-2508-M
- 87 --- --- **LET ME BE LONELY**  
Dionne Warwick-Scepter-12216-J
- 88 --- --- **EYES OF A NEW YORK WOMAN**  
B.J. Thomas-Scepter-12219-J
- 89 --- --- **(The Puppet Song)  
WHISKEY ON A SUNDAY**  
Irish Rovers-Decca-32333-J
- 90 --- --- **THE STORY OF ROCK & ROLL**  
Turtles-White Whale-23273-M
- 91 --- --- **COMPETITION AIN'T NOTHING**  
Little Carl Carlton-Backbeat-588-K
- 92 --- --- **BABY YOU COME ROLLIN'  
ACROSS MY MIND**  
Peppermint Trolley Co-Acto-815-M
- 93 --- --- **DON'T TAKE IT SO HARD**  
Paul Revere & The Raiders  
Columbia-44553-H
- 94 97 99 **SOME OF SHELLY'S BLUES**  
Stone Poneys-Capitol-2195-F
- 95 96 100 **BOTH SIDES NOW**  
Harpers Bizarre-WB/7 Arts-7200-P
- 96 --- --- **2 + 2 = ?**  
Bob Seger-Capitol-2143-F
- 97 99 --- **YOU'RE GOOD FOR ME**  
Lou Rawls-Capitol-2172-F
- 98 --- --- **THE LIGHTS OF NIGHT**  
Mitch Ryder-Dynavoice-916-M
- 99 --- --- **CAN'T SEE ME CRY**  
New Colony Six-Mercury-72817-K
- 100 --- --- **YOU GOT STYLE**  
Jon & Robin-Abnak-130-J

**Music  
BIZ**



STAN KLEES, noted Canadian record producer and music industry consultant writes this column each week exclusively for RPM Weekly. Any questions or comments regarding this column should be directed to Mr. Klees c/o RPM.

Often as I study hit charts, I wonder if others who have reason to refer to charts really understand how they are compiled and what methods are used in compiling that "accurate tabulation of record sales and record popularity". There are many missing links to the chart game. There are many theories as to what a chart does tell us, and what it should tell us.

One thing is definite. An accurate tabulation of sales is (a) impossible, (b) impractical in a fast moving industry. Chart mileage reflects on chart action, and an attempt to be an accurate tabulation of sales, slows the chart down and consequently impedes the progress of new exciting sellers.

The chart compiler must speculate beyond the EXACT sale of records. By being # 1 this week, a record would generate nothing but a continuing #1 position for such a long period, that at the time it starts to descend, the programming value has been long gone. Can you imagine thinking to yourself, "That record is #1, but the local radio station hasn't played it for two weeks."

A hit has a lifetime of its own, and when that programming lifetime passes, it is dead, and any sales (no matter how phenomenal) have to be ignored for a new contender that will be abandoned in the same manner. Since the decline formula is the same for all discs, it is very fair and most important, it is the best way to distribute the wealth of profit from discs to assure that many many artists have the opportunity to compete for a #1 record.

Like so many calculation activities, a great deal depends on spot checking of action. It would be impossible to accurately tabulate every sale, and actual dealer sales would be even more difficult than sales from the manufacturer (which only indicate shipments).

If a #1 record sells a million, it might stand to reason that a record halfway up the chart might be approaching the half million mark. It isn't true at all: Although the sales up to the top twenty are reasonable, when a record enters the top 20, there is a sharp increase in sales. The increases after 20 are only the substantial. At this point, the record becomes a rack and jukebox item, and the 20 spot on the 100 listings is the position that suddenly shoots the sales into significance.

Record men feel that a very good record can reach a sale of 750,000 without too much difficulty, but from there on, the sales must really be fought for. The last 250,000 to achieve the status of a million seller truly do determine the potential of the hit.

Getting a record started is the most difficult thing. Once the chart listings start, it is comparatively

**TOP STARS FOR FOREST HILLS MUSIC FESTIVAL '68**

NYC: With June 22 set as the date for Leonard Ruskin's 1968 Forest Hills Music Festival, it has been announced that top pop stars have been signed with Nancy Wilson and the Fifth Dimension sharing the spotlight.

The schedule is as follows:

- June 22 - Nancy Wilson-The Fifth Dimension
- June 29 - Judy Collins-Arlo Guthrie
- July 13 - Peter, Paul and Mary
- July 20 - Trini Lopez-Lainie Kazan
- July 27 - The 4 Seasons-Bobbie Gentry
- August 3 - Diana Ross & The Supremes - Stevie Wonder
- August 10 - The Bee Gees - Spanky & Our Gang - The First Edition
- August 17 - Simon & Garfunkel
- August 24 - The Four Tops - Marvin Gaye - King Curtis & His Kingpins

The Otto-McLaurer Trio and their Baldwin Organ will precede all concerts. Date for the Monkees concert will be announced at a later date.

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reasonable to assume that the action will generate itself fairly because of the number of markets that control its progress. The system is good, till a better one comes along.

The problems of initial airplay that leads to the charts is the area that is mostly criticized. In this area, there is a need for a great deal of improvement.

**STEPPENWOLF**

THE DEMAND SINGLES  
FROM THEIR HIT ALBUM

**"EVERYBODY'S NEXT ONE"**  
**"BORN TO BE WILD"**

D-4138

**STEPPENWOLF**

**STEPPENWOLF**

# RECORDS

Tuesday May 28 was one of the big days in the life of Columbia Records of Canada. That's the day Columbia's Bill Eaton and Charlie Camilleri took the wraps off what could be the largest selling Canadian album of the year, "Travelling With Tommy Hunter" (ELS 326). This Top Canadian Country Artist, host of Canada's Top Country Television Show, "The Tommy Hunter Show" CBC-TV (RPM Awards 1967) was presented at a well attended press reception in Toronto, the same day of the release of his album, and then he was off on a full month of touring Canada's western provinces. Reports already indicate that the show is practically a sell-out at every scheduled stop. Another Canadian performer hitting the big time sales in Monique Leyrac, now well established in the English market as well as French. Miss Leyrac's latest Columbia single "Zabadak" and "Ashes Of The Flame" (C4-2805) has been picking up airplay at many of the MOR stations but they, like many of her fans, are probably waiting for her

## CBC RADIO NETWORK TO PRESENT WINNERS OF WORLDWIDE PIANO CONTEST

Montreal: From June 1 to 18 more than 60 contestants from 20 countries will meet for the International Piano Competition, for prizes totalling \$24,500 for 12 finalists. 1st prize will be \$10,000; 2nd \$5000; 3rd \$2500; and \$1500 fourth prize. There will also be seven prizes of \$500.

Thursday June 20, at 8:03 PM EDT the CBC's AM and FM radio networks will broadcast the Gala Concert featuring performances of the three top winners of the competition.

From June 4 to 6 the CBC-FM network will broadcast the second elimination of 28 contestants and the concerto finals of the 12 finalists will be broadcast June 13 to 16, on CBC-FM stations.

The Montreal International Competition was founded by conductor Jean Houdret in 1965. Mr. Houdret was, for many years, a member of the faculty of the Provincial Conservatory of Music and a former director of the Queen Elizabeth of Belgium Piano Competition. The Montreal Competition was established to promote outstanding young musicians from all parts of the world.

The first year of the Competition saw a tie for first place between Jean-Claude Pennetier of France and Albert Lotto of the U.S. In 1966 Vladimir Lanceman of the U.S.S.R. took top honours for a violin competition and in 1967 the vocal competition ended in a tie for first prize between Yurk Mazurok of the U.S.S.R. and Marina Krilovici of Roumania.

The members of the 1968 jury are headed by Jacques Vadboncoeur who will act as president; Friedrich Wuhre, Germany; Giuomar Novaes, Brazil; Renee Morisset, Canada; Ronald Turini, Canada; Alicia de Larrocha, Spain; Leon Fleisher, U.S.A.; Vlado Perlemuter, France; Louis Kentner, Great Britain; Valentin Gheorghiu, Romania; and Jakob Fliere, Russia.

album "Beautiful Morning" (ELS 326) which also contains, what some consider a better version of "Zabadak". Miss Leyrac will be in Toronto for an appearance at the O'Keefe Centre Tuesday June 4th. "Undercurrent" an hour long feature of CKLC in Kingston hosted by Gary Parr is turning out to be a solid vehicle for underground albums. The show which is co-sponsored by the House of Sounds and Columbia has been instrumental in chalking up impressive sales.

Capitol's Gord Edwards has just returned home after a whirlwind trip through Canada's west. Reason for his trip was to introduce Bruce Butler, vice president of Walt Disney Music (Canada) to western distributors. Stops were made in Calgary, Edmonton and Vancouver. Butler went on to Los Angeles for a West Coast conflag and Gord returned to Toronto but managed to make a few stops on the way back. One of the big items in Calgary is a Ray Griff penning of "Calgary" by Gary Buck, National reaction also looks good to finally get Gary up on the charts where he belongs. Another Westerner getting good action is Bev Munro, who is currently happening with "Hello Operator" and "Be Nice To Everyone". Bev has always been a big seller in the west, and could also go national with this outing. The big news to greet Edwards on his return to Toronto was the excitement generated by the release of Allan J. Ryan's "P.M. Pierre" and "Judy Lamarshmellow Doll" (Capitol 72545). Ryan received an except onal boost from CTV's "W5" recently when she was given the

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opportunity of promo'ing the "P.M." side. Capitol's A&R director Paul White has just returned to Toronto from Montreal where he produced a "live" album of Adamo as he appeared in front of a capacity house at Place des Arts. Adamo is currently barnstorming the Quebec circuit and apparently playing to sold out houses constantly.

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# LES GRANDS PRIX DU FESTIVAL DU DISQUE

One of the most important events for the French Canadian music industry is the Festival Du Disque, which was held, this year, at the Salle Wilfred Pelletier, Place des Arts, in Montreal May 9. There were over 3000 in attendance and the entire show was filmed by the CBC-TV French network and televised the following day. The following Sunday, portions of the event were televised over the CBC national network. The Festival actually took place the week before at the Maurice Richard Arena, where artists made appearances at special booths set up by record companies.

Members of the jury were: Claude Gingras; Phil Laframboise; René-Homier-Roy; Serge Garant; Jean-Pierre Comeau; Jacques Duval; John Britton; Laurent Bourdy; Pierre Leblanc; Dorothee Bélanger; Gérald Vallée, with President Guy Bertrand and Secretary Noël Gauvin. Hosts of the big show were Dominique Michel and Denis Filiatrault.

This was the third Annual event of Festival Du Disque and observers

were of the opinion that it was the best to date. Enthusiasm from artists, record company execs, and the public was exceptional which should lead to an even more successful Festival Du Disque in 1969.

The 28 categories and winners are as follows:

Renée Claude, who's Columbia album "Renée Claude" (FS 673) won an award for Best Arrangement at the recent Festival Du Disque festivities in Montreal, is considered on of the best in the new wave of French Canadian talent. Her style is dramatic, forceful and darkly passionate. Her voice has a driving insistent and rhythmic power that becomes somewhat hypnotic, but pleasantly so.

Renée was born in Montreal. By the time she reached the age of 15 she had won prizes in many music endeavours.

With her fourth album for Columbia she has been catapulted into prominence through the award of Best Arrangement at the important Festival Du Disque and will no doubt join the ranks of established recording artists and

become, like them, a top selling artist.

Miss Claude is well known throughout her native Quebec province through her numerous appearances on the CBC French television network. As well she has her own twice weekly show on the CBC French radio network. She has also performed recitals at the Comedie Canadienne Theatre in Montreal as well as other theatres throughout the Province of Quebec, and has twice been called upon to represent Canada at International song festivals. Once in Paris (1964) and again at Sopot, Poland (1966).

Claude Dubois' Columbia album "Claude Dubois" (FS 653) picked up the award for best Jacket, at the Festival Du Disque, which was executed by Ronald Labelle. Dubois has been a part of the Quebec music scene for some time and is highly respected for his poetry in motion and the soul searching expressions he uses on his recordings. He was recently quoted as saying "America, and the generation of which I am a part, has been haunted for some time

now by long haired youths, electric guitars, and songs that say nothing". In many cases of his recordings it is obvious that he is passing on the memories and sadness that he has gone through. On the back of one of his albums he notes "All that I love and all that interests me, expressed in my own words".

Probably one of the most famous of Canada's French chanteuses and one who has won herself into the hearts of English Canadians is Monique Leyrac, who this year had the honour of having her album "Monique Leyrac a Paris" (Columbia FS 657) win the Best Interpretation award at Les Grands Prix Du Festival Du Disque 1968.

Miss Leyrac has been one of the top selling artists in Columbia's roster and has released five albums. Her sixth album release "Beautiful Morning" (Columbia ELS 324) was one that was eagerly awaited by English Canadians. Miss Leyrac has been a beautiful power in overcoming some of our bi-bi problems. Many observers have expressed a wish that other French

Canadian artists could also serve the same cause and break down the remaining barriers if they would shake themselves of the discriminating practices many of them indulge in.

Miss Leyrac has just finished one of her most successful appearances in English Canada, at the Toronto O'Keefe (June 3) at which time she bid a fond farewell to Canada. She will be taking up residence near Paris, France for the next year.

PHOTOS BELOW: (L to R) Capitol's Paul White, Christyne Chartrand, Lee Gagnon, and Capitol's Pierre Dubord. (Centre) RCA's Celine and Liette. (Bottom) Columbia's Monique Leyrac accepting her award for Best Interpretation.



Best Commercial Value - Instrumentalist	LUCIEN HETU (RCA Victor)
Best Commercial Value - Producer	GEORGES DOR (Gamma)
Best Commercial Value - Group	THE SULTANS (D.S.P.)
Best Commercial Value - Male Singer	JOHNNY FARAGO
Best Commercial Value - Female Singer	GINETTE RENO (Grand Prix)
Top Accompaniment	LÉON BERNIER "Ginette Reno, A Guichet Fermé" (Grand Prix)
Top Jazz Album	LEE GAGNON "La Jazztek Lee Gagnon" (Capitol)
Top Western Album	LEVIS BOULIANNE "Chansons des Prairies" (London)
Top Childrens Album	PAULE BAYARD & GUY SANCHE "Bobino et Bobinette Vol 4" (Select)
Top Instrumental Album	NEIL CHOTEM-DE MARGERIE- LÉVESQUE "3-12" (Select)
Top Group Album	JEAN & STEVE "C'est Ainsi Que Va L'Amour" (Jupiter)
Top English Canadian Single	BOBBY GIMBY "Canada" (Quality)
Top Male Singer Album	RAYMOND BERTHIAUME "Un Monde Avec Toi" (Vedettes)
Top Female Singer Album	GINETTE RENO "A Guichet Fermé" (Grand Prix)

Top Accompaniment	NEIL CHOTEM "Ne Me Quitte Pas" by Renee Claude (Columbia-FS-673)
Top Comedy Album	LES CYNIQUES "Les Cyniques A La Comédie Canadienne" (Apex)
Top Classical Production	MONTREAL SYMPHONY ORCHESTRA "Euvres de Matton, Prévost Somers et Mercure" (RCA Victor)
Top Female Interpretation	MONIQUE LEYRAC "Monique Leyrac à Paris" (Columbia -FS-657)
Top Album Cover	COLUMBIA "Renée Claude" (FS-653)
Top Arranger on Record	ROBERT CHARLEBOIS (Gamma)
Discovery of The Year	CÉLINE ET LIETTE (RCA Victor)
Top Popular Composer	J.P. FERLAND (Barclay)
Top Group	LES LUTINS (Trans Canada, Caroussel)
Top Pop Male Singer	MARC GÉLINAS (Jupiter)
Top Female Pop Singer	GINETTE RENO (Grand Prix)
Quebec Star Of The Year	CHRISTYNE CHARTRAND (Capitol)
The "Felix Leclerc" Award	GEORGES DOR "La Manic" (Gamma)
Star Of The Year	J.P. FERLAND (Barclay)

**REPRISE BOWS "REVOLUTIONARY" 78 RPM SPEED SERIES**

Burbank, Calif: Reprise Records has announced the first series of its newly developed 78 Speed Series which will be "Beehive State" by vocalist Randy Newman taken from his new Reprise album.

The Reprise people are confident that the 78 RPM speed series is a record breakthrough and term it "the dawn of a new era in sound quality and production excellence".

The series has been developed by Reprise Records in an effort to heighten the quality of sound found on recordings. According to Reprise, the new series "has been developed after intensive engineering research. We rank this breakthrough along with the development of the long-playing album, stereophonic sound, and the much-discussed compatible stereo recording techniques, all of which have revolutionized the recording industry".

The Engineering Research and Development Branch of Reprise Records stated that, "in technical terms, the faster a record goes, the better it sounds. If our figures are correct, the Reprise 78 RPM Speed Series will sound 57.7% better than any 45 RPM record on the market".

**TWO MILLION PLUS FOR GOLDSBORO'S "HONEY"**

NYC: Bobby Goldsboro's United Artists single "Honey" being one of the largest selling singles in Canada in the past few years and the largest in the history of Compo Records, has now passed the 2,000,000 sales mark and looks good to become the biggest single in the history of United Artists Records. Besides being the number one single on all leading pop charts, (some for five weeks) the single also hit the top spot on many of the country charts.

Written by Nashville's Bob Russel, "Honey" made the 2 mill mark on May 9th., the same day that Goldsboro made his debut on the NBC-TV "Tonight" show, hosted by Johnny Carson, and since this appearance UA execs have noted a distinct upsurge in the sales pace of the single as well as the album under the same title. The album is well on its way to qualify for a Gold Record album award.

While in Britain, Goldsboro recorded "Honey" in German, French, and Italian. He also completed a hectic cross-country swing of TV and radio promotional appearances which accounted for him scoring heavily on the UK charts.

UA have issued a special Goldsboro videotape performance of "Honey" which is now in general circulation among TV stations across the U.S. nation.

**STEPPENWOLF SCHEDULED FOR SCENE P.A.**

NYC: Steppenwolf, hot new Dunhill find, and currently making strong moves towards the charts with "Everybody's Next One" (Rca 4138) will be appearing at Steve Paul's Scene, 301 West 46th St. from June 9th. through the 12th. Steppenwolf's drummer is Jerry McCrowen of Oshawa, Ontario and former member of The Sparrow. The Gary Burton Quartet are presently on tap at the Scene until June 2nd. when Mose Allison opens for a two week engagement and the Crazy World of Arthur Brown guests through June 8.

**CBC RADIO NETWORK PRESENTS "STRATFORD THEN AND NOW"**

Toronto: CBC "Tuesday Night" June 11, 8:30 PM EDT will take a look at the Stratford Festival, its past, present and future. Much has happened to Canada's most exciting cultural centre since July 13, 1953 when the Stratford Shakespearean Festival opened in a tent on the banks of Ontario's Avon River. That was the night that Sir Alex Guinness starred in Richard III.

In 1957 a permanent theatre was built and the thrust, open stage was modified in 1963 to further improve the audience-actor relationship.

The Festival program has now been expanded to include light opera, ballet, art and theatre exhibits, special school performances, seminars,

Canadian and overseas tours and now, as in 1953 when Oedipus Rex was performed, each season's repertoire includes the works of other playwrights, including Canadian. The 1968 season offers six plays.

"Tuesday Night" will attempt to answer questions as to the future of the Stratford Festival. There will be interviews with executive artistic director Jean Gascon; former director Tyrone Guthrie; guest stars Alex Guinness and Irene Worth; Bill Hutt, Amelia Hall and Frances Hyland; Arnold Edinborough, editor of Saturday Night and composer and former music director Louis Applebaum. As well there will be an interview with Tom Patterson, the man who conceived the idea of the Festival and its present director of public relations. Host will be Stratfordian Lloyd Robertson with script and production by Alex Smith.

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**CTV'S "AFTER FOUR" PRESENTS IMPRESSIVE LINEUP OF CANADIAN TALENT**

Toronto: The June 8 edition of CTV's "After Four" will guest the popular Columbia recording group, The Carnival, who will sing "Jennifer Eccles", "I Thank You", "I'm Goin' Home", "Hi Ho Silver Lining", and "Spooky". Hostesses Linda Lowe and Trudy Young interview Miss Dawn McDonald, managing editor of Miss Chatelaine magazine. There's also a feature on swimwear fashions shot on location in Mexico.

June 15, "After Four" will have hostess Linda Lowe welcoming The Other Day, who will perform "Play One More", "The Today Song", "Black Day In July", "Baby Blue",

and "Daylight Babe". There's also a film segment on water skiing.

June 22, the guest group is Ottawa's popular 5D, who will do a medley of Paul Revere hits, "Get Out Now", "Love Is All Around" and "Mighty Quinn". Colleen Peterson also guests and will sing "Dancin' In The Street", and "What You Gonna Do About It". The latest in fashion rings from London is the feature.

June 29 hostess Trudy Young introduces The Scarlet Ribbon, who perform "I Second That Emotion", "Mr. Tabourine Man", "Baby I Need Your Lovin'", and "My Back Pages". There's also a feature film on England's Who singing their recent hit "Call Me Lightning".

July 6 the guest group is Capitol

recording group, The Sugar Shoppe, who have just completed an album in the Hollywood studios of Capitol Records. They'll perform "Reach Out", "The Look Of Love", "Poppa Won't You Let Me Go To Town With You", "Take Me Away", Okalona River Bottom Band" and "Simon Smith And His Amazing Dancing Bear". Hostess Trudy Young interviews the internationally famous quartet.

The July 13 edition of "After Four" brings back The Other Day, who sing "Hey What About Me", "Long Lonesome Road", "We Can Work It Out", "Farewell Angelina", "Morning Dew", and "Get Together". As well there'll be a film shot of the 1910 Fruit Gum Company singing their hit of a few weeks ago "Simon Says".

**"YOUR OWN THING" HOLDS AUDITIONS**

Toronto: Friday, May 24 was one of the few "red-letter" days for some of Toronto's multi-talented performers. They had the opportunity to audition for the producers and directors of the hit New York musical which will be moving into the Bayview Playhouse June 5. The show is called "Your Own Thing", and will be opening with a New York cast that will eventually be replaced by an all Canadian one.

When something like this happens in Toronto, it gives renewed hope to dancers, singers, and actors who need the experience and exposure that only a show like this can give them. You could sense the hopeful expectancy in each performer as they climbed on stage to do their bit. And they were all so good, and so professional. The visitors from New York were extremely pleased and more than a little surprised. One comment--"I never realized there was so much good talent up here."

RPM wishes each and every performer the best of luck--and to those lucky ones who become understudies and will eventually be on stage --"Break a leg". (For non-showbiz types, we mean--Be great!)

**VANCOUVER'S "LET'S GO" CAPTURES LOCAL POP SCENE**

Vancouver: The May 24 and 31 editions of CBC-TV's "Let's Go" took viewers on a trip to Vancouver's "vortex of pop culture", the Retinal Circus, which many are under the impression is taking over where San Francisco left off. The Retinal Circus is a large hall that has been booking the best of the Underground, and through the use of film shot on location, and a myriad of in-studio special techniques, producer, Ken Gibson, captured the personality of the multi-media environment of the

Circus.

Included in the show was an interview with owner Rober Schiffer, who stressed that the Circus gives local musicians a chance to develop and perform original material.

When Gibson auditioned the groups for these shows, his complete production and technical crews were so impressed with their compositions that it was decided to feature the groups performing their own music. The 24th edition featured Papa Bears Medicine Show and My Indole Ring. On May 31st it was Mother Tuckers Yellow Duck and The Seeds Of Time.

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# MELODIA OF THE U.S.S.R.

Ottawa: A recent press release issued by Struan Matheson, Canadian representative of the Novosti Press Agency, points out the fantastic 3 year success of Melodia, the largest Soviet sound recording firm.

The figures in 1967 were set at 180,000,000. Melodia is now gearing itself for a figure of 300,000,000 for 1970. Unlike most of the capitalistic world, Melodia is allowed a monopoly being as they have united record shops and the largest factories and stores in various cities of the Soviet Union, which restricts, somewhat, free enterprise. Nikolai Mokhov, Melodia Director-General, is of the opinion that the setting up of the firm (3 years ago) put an end to the former disassociation in recording and in the manufacturing and distribution of records. The Melodia catalogues include almost 30,000 titles.

Melodia works according to a plan, as do all Soviet enterprises. This plan covers recording, the manufacture of records and their distribution. Even "unplanned" recording, (the recording of music which may appear after the compilation of the plan) has been envisaged.

Each year, a list of symphony, opera and jazz pieces, pop and folk music is compiled in each of the 15 Soviet republics. This list is discussed by music lovers at music alliances, in the Composers' Union and in the Writers' Union, and when approved by the art council of the republic, is forwarded to the art council of Melodia, which is presided over by Russia's famous composer Tikhon Khrennikov. The council then considers whether a proposed piece is to be performed in the current season and whether the performer is popular. Marketing value is also taken into consideration.

When the plan is approved by the Melodia art council, the number of copies of the first recording is fixed and the titles of items to be recorded are included in a catalogue sent to customers. The final number of copies is determined by the demand.

Recordings break down to classical, opera and chamber music, 39%; folk music, about 16%; literary and drama productions and records for children, about 16%; various educational records (music and language lessons,) lectures, physical training records, up to 20%; light, variety and jazz music, about 15%; and the rest is reserved for "unplanned" recordings.

"Unplanned" recordings are usually those heard over the radio, in films and in concerts. Melodia is constantly on the lookout for these potential recorded sounds. When it has been decided that a new song should be recorded it is usually released on a flexible disc with from 200,000 to 400,000 units pressed. If there is a stable demand for the disc, it is recorded on a long-playing record, added to the catalogue and subsequently comes into the category of records that could be ordered at any record store of the firm.

"Unplanned" portions of Melodia Records often includes recordings of foreign artists touring the USSR and

recordings of song and jazz festivals held in the country. According to rules functioning in the USSR, musicians or artists who have given their consent to be recorded are paid for every minute of recording. Royalty payments for records sold or performance rights payments are not practised in the USSR.

Quality control of Melodia productions has received world wide recognition. There are many foreign firms cooperating with Melodia in-so-far as distribution rights are concerned. Many of Melodia's productions have won awards. Among these are Moussorgsky's opera "Boris Godunov" and Sergei Prokofiev's ballet "Cinderella" won Grand Prix Awards (France) and the recordings of Dmitri Shostakovich's opera "Katerina Izailova" and his quartets won gold metals at art festivals in Japan.

Prices for records are relatively low in Russia. A complete opera set (three or four records) can be bought for three or four roubles (\$3.60). An LP costs one rouble (\$1.20) and a flexible disc with the recording of four songs (extended play) costs only 60 copecks (50¢).

Sets of records for students of music or foreign languages, records of

literary works for school pupils, series with recordings of famous actors' voices and scenes and complete shows by leading Soviet theatres are also priced reasonably low.

Melodia will, from time to time, restore records of famous performers, which were cut decades ago. These are restored by the USSR Sound Recording Studio. A typical example is the records of Fyodor Chaliapin's voice, of concertos played by Sergei Rachmaninov and violinist Isaak Stern which turned out to be giant sellers. Another popular item is the set of eight speeches by Lenin, which were recorded by him in 1919 and 1920. They were found on damaged rollers of an old phonograph, and after much time and effort the USSR Sound Recording Studio created somewhat of a technical achievement in restoring these old speeches.

There is one problem that faces Melodia Records. The demand for recordings far surpasses the supply. The Soviet population now tops the 235,000,000 mark and in view of the constantly growing purchasing power of the Soviet customers, the problem could become a major one and the losses because of a lack of product could effect the domestic economical picture.

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# "LET'S GO"

## C.B.C. MONTREAL

One of the aims and responsibilities of the Canadian Broadcasting Corporation is the search for and development of new Canadian talent. The CBC has been extraordinarily successful over the years. It aided in the development of stars such as Giselle McKenzie, Robert Goulet and Wayne and Shuster. The CBC has been the training ground for writers, producers and directors by the dozen who have since moved on to the green fields of American TV, notably Norman Jewison, the director of "In The Heat Of The Night". The Corporation continues in its role this year with the network series "Let's Go". The show goes on each weekday night at five-thirty, and each night from a different area of Canada, thus exposing the maximum amount of new talent.

Tuesday nights from coast to coast, "Let's Go" comes from Montreal. The show is hosted by Robert DeMontigny, one of Quebec's biggest name performers. He does clubs, TV, radio, film and has a hand in the management of Teledisc, one of the largest recording and distributing companies in Quebec. The show is produced and directed by Ed Mercel. Ed's attitude to the show and Montreal? "I love it. I'm really enjoying doing this show. We have a great team working on the show, a great group of technicians and we've been having a ball all year. If this is work, give me more!" Ed decided, when putting the show together last September, to keep the show relaxed, informal and yet smooth and sophisticated so as to match the mood of Montreal itself. The music chosen by Ed, musical director Eddie Sossin and writer Wayne Grigsby, reflects the wide range of interests in Montreal. "We've covered Lennon-McCartney songs, Donovan, David-Bacharach, Lee Hazlewood, Jacques Brel, Charles Aznavour, Claude Leveille, Jean Ferrat and a half dozen others from all fields of music," said Eddie. The show uses a lot of young Quebec performers simply because there's about a million young French singers in Quebec and there simply aren't that many English ones. "We try and use all the English talent we can find", said writer Wayne Grigsby, "because there's not really much outlet for them, especially if they're a single act, not a group. Then we try and show the rest of Canada what Quebec is doing entertainment wise." One of the show's previous guests, Claude Valade, who will incidentally be doing another "Let's Go" in May, will also be doing a "Tonight" show, with Johnny Carson. Another guest was Ginette Ravel, who later did a one woman show at the Salle Wilfrid Pelletier at Place des Arts. This can be compared to doing a show at the Lincoln Center in New York, it's that much of an honour.

The show's regular band, The Sunshine Syndicate, was formed for the show. Ed Mercel and Eddie Sossin picked some of the best blues and jazz musicians in Montreal and put them together and formed the band. The four

members, beside Eddie, Norm Zubis, Jean Guy Chapados, Bob Hanni and Blaine Wikjord, all devote a lot of time and energy to the show. Norm, Bob and Jean-Guy all sing on the show and Blaine provides comic relief.

The show has also withdrawn from the modern idiom at least once, most notably in a show, telecast on April 23, in which "Let's Go" flashed back to take a look at the 1930's, not only Bonnie and Clyde, but politics, fashion, films and songs. On the show to be telecast May 7, the man featured was Andre Fontaine, a nine way bundle of talent, who dances, sings, does impersonations, runs cameras and stands on his head and spits nickels for his encore. On May 14, "Let's Go" went to Man and His World for a preview of the fair. "That's what I think the

show's all about", commented Ed Mercel. "We're trying to do polished professional variety shows using the young and undiscovered talent of Canada. It's a big country with a lot of people with different tastes and we'll try and give them something they'll like. We'll keep trying to cover all the different areas of entertainment and in that way please the most people and expose the maximum amount of young Canadian talent, French as well as English."

They must be succeeding. A few nights ago Robert DeMontigny got a long distance phone call from Yellowknife, Northwest Territories, from a man who just wanted to say how much he liked the show and how he and all his friends looked forward to the show every Tuesday at 5:30 PM.



(Top left) Patsy Gallant with pianist Norm Zubis. (Middle) The Sunshine Syndicate. (Bottom) Patsy Gallant on camera.

(Top right) Host Robert Demontigny. (Bottom) Producer/Director Ed Mercel and writer Wayne Grigsby.



## SINGLES

## ALLIED

Allied-6354-A-DEAN HAGOPIAN  
You Got Soul/You Don't Know Like I Know

Allied-6355-A-THE LORDS  
Baby I've Got To Have It/Let It Be Me

Pye-836-A-THE PAPER DOLLS  
Something Here In My Heart/All The Time  
in the World

Shout-230-A-ERMA FRANKLIN  
Open Up Your Soul/I'm Just Not Ready For Love

## ARC

Goodgroove-5001-THE BUENA VISTAS  
Here Come Da Judge/Big Red

## CAPITOL

Capitol-2185-ANDY RUSSELL  
Stay With Me/I'd Love To Rope You Off  
From The Rest Of The World

Capitol-2196-THE LETTERMEN  
All The Grey Haired Men/Anyone Who Had A Heart

Capitol-2195-STONE PONEYS FEATURING  
LINDA RONSTADT-Some of Shelly's Blues /  
Hobo (Morning Glory)

Capitol-72538-THE PINK FLOYD  
It Would Be So Nice/Julia Dream

Capitol 2148 THE BARDS  
The Owl & The Pussycat/Light Of Love

Capitol 2155 SONNY JAMES  
Fairy Tales/Heaven Says Hello

Capitol 2167 HEARTS & FLOWERS  
Tin Angel/She Sang Hymns Out Of Tune

Capitol 2169 JOE SOUTH  
How Can I Unlove You/She's Almost You

Capitol 2171 PEGGY LEE  
Reason To Believe/Didn't Want To Have To Do It

Capitol 72537 THE DAVE CLARK FIVE  
Please Stay/Forget

Hot Biscuit 1454 TIMOTHY CARR  
A Stop Along The Way/Let's Start All Over Again

## COLUMBIA

Columbia 2806 BETTY CURTIS  
Le Porte Dell 'Amore/Questa Sera Voglio Vivere

Columbia 2808 THE LOVE AFFAIR  
Rainbow Valley/Someone Like Me

Columbia 2809 CATERINA CASELLI  
Sono Bugiarda/L'Omra Di Nessuno

Columbia 117 INEZ AND CHARLIE FOXX  
I Ain't Going For That/Undecided

Columbia 4-44501 STONEWALL JACKSON  
Drinking and Driving/I Believe In Love

Columbia 4-44503 SAGITTARIUS  
You Know I've Found A Way/The Truth Is Not Real

Columbia 4-44527 ANDY WILLIAMS  
Sweet Memories/You Are Where Everything Is

Columbia 4-1306 GENE PITNEY  
She's A Heartbreaker/Conquistador

Date 2-1606 PRETTY PURDIE  
Blow Your Lid/Soul Clappin'

Epic 5-10255 THE BANDWAGON  
Baby Make Your Own Sweet Music/On The  
Day We Fall In Love

Epic 00106 DR. WEST'S MEDICINE BAND  
Jigsaw/Bullets La Verne

Columbia-2805-MONIQUE LEYRAC  
Ashes Of The Flame/Zabadak

Columbia-2811-CATERINA CASELLI  
Cento Giorni/Tutto Nero

Columbia-4-44492-STONEWALL JACKSON'S  
MINIT MEN-Snowball/That's Why I'm Walkin'

Columbia-4-44523-SAMMI SMITH  
Why Do You Do Me Like You Do/22 Road  
Markers To A Mile

Columbia-4-44534-CARAVELLI AND HIS  
ORCHESTRA!La La La/Congratulations

Columbia-4-44541-TOMMY HUNTER  
Tyin' Me Down/Are You Sad

Columbia-4-44545-THE CRYAN' SHAMES  
Young Birds Fly/Sunshine Psalm

Columbia-4-44548-ROBERT GOULET  
What A Wonderful World/I Don't Want  
To Hurt You Anymore

Columbia-4-44550-ARETHA FRANKLIN  
Can't You Just See Me/Today I Sing The Blues

Epic-5-10323-THE THIRD RAIL  
She Ain't No Choir Girl/The Shape of  
Things To Come

## COMPO

Apex 13504 LES COQUETTES  
La Licorne/N'attends Plus

Coral 62551 THE TWEEDS  
We Got Time/I Want Her To Know

Project 1332 THE CRITTERS  
Touch 'N Go/Younger Generation

Apex-77078-THE GREAT FLOOD  
I See The Rain/She's Gone

## KAPP

Kapp-922-LARRY LONDON  
Come Back To Me/Lifeline of Love

## LONDON

Deram-7520-THE HONEYBUS  
I Can't Let Maggie Go/In Your Life

Caprice-4019-MONA VARY  
Meet The Man To Beat/C'est Lui Que Nous  
Voulons

London-908-THE ROLLING STONES  
Jumpin' Jack Flash/Child of the Moon

Lotta Soul-5001-LOTSA POPPA  
Tennessee Waltz-She Ain't Gonna Do Right

THE PROFESSOR-With These Hands  
Out of Left Field

Philips-40533-JACKY  
White Horses/Too Many Chiefs

Melbourne-3291-BOB KING  
Good Times/Why Don't You Leave Me

Melbourne-3293-PETE MACDONALD  
Anytime/Pete's Guitar

Mercury-2732-JERRY BUTLER  
Never Give You Up/Beside You

Ric Tic-139-FANTASTIC FOUR  
I've Got To Have You/Win or Lose

6th Avenue-602-THE PACERS AND PATTY  
LYNN-Stay By Me/My Vancouver

Smash-2151-NORRO WILSON  
Mama MC Cluskie/Stranger To Me

Imperial-766-THE 5TH DIMENSION  
Stoned Soul Picnic/The Sailboat Song

## QUALITY

Amy-11,021-THE LOVIN COUPLE  
Ain't Nobody Like You/The Sun is a Wanderer

Amy-11,022-MIGHTY SAM  
I Just Came To Get My Baby/Baby Come on Home

Atco-6579X-THE LAST WORD  
Runnin and Hidin'/Mor'een

Atco-4520-A-VANILLA FUDGE  
Beethoven Fur Elise & Moonlight Sonata

Atco-4523-A-BEE GEES  
Birdie Told Me/World/And the Sun Will Shine/  
Lemons Never Forget

Atlantic-1005-A-THE RASCALS  
Easy Rollin'/Please Love Me/Rainy Day  
I'm Gonna Love You

Atlantic-2508-CLARENCE CARTER  
Funky Fever/Slip Away

Atlantic-2517X-SAM & DAVE  
You Don't Know What You Mean To Me/  
This Is Your World

Atlantic-2512-MANDALA  
Love-itis/Mellow Carmello Palumbo

Atlantic-2518X-ARETHA FRANKLIN  
Think/You Send Me

Barry-2494X-JEAN CARTER AND THE  
CENTERPIECES-No Good Jim/And None

## QUALITY

Jed.-10,017-JIMMY SMART  
Sad Situation/Lonely Mountain

Laurie-3445X-THE BALLOON FARM  
Farmer Brown/Hurry Up Sundown

Mala-12,000-REPARATA & THE DELRONS  
Saturday Night Didn't Happen/Panic

Mala-12,005-THE BOX TOPS  
Choo Choo Train/Fields of Clover

Mala-12,006-BOBBY TUCKER  
Your Love Is All I Need/instrumental

MGM-13939X-ERIC BURDON & THE ANIMALS  
Sky Pilot/Part 2

Volt-400-A-OTIS REDDING  
Open the Door/Don't Miss With Cupid/  
The Huckle Buck/Ole Man Trouble

White Whale-267X-BOBBY LILE  
Time To Be A Woman/Down Comes The World

## RCA VICTOR

Rca-4132-THE BRASS RING  
Adoro/Cherry Pink and Apple Blossom White

Rca-1003-STEVE LAWRENCE & EDIE GORME  
The Two Of Us/Mr. Spoons

Rca-47-9536-WILLIE NELSON  
Good Times/Don't You Ever Get Tired

RCA-47-9526-LANA CANTRELL  
Just A Little Lovin'/The Music Played

RCA-47-9527-GROUP THERAPY  
People Get Ready/Who'll Be Next

RCA-47-9530-PORTER WAGONER  
Be Proud Of Your Man/Wino

RCA-47-9532-NINA SIMONE  
Why?(The King Of Love Is Dead)

RCA-47-9533-PERRY COMO  
Another Go Around/Happy Man

RCA-47-9534-STONE COUNTRY  
Wheels On Fire/Million Dollar Bash

RCA-D-4133-PAUL HAMPTON  
You May Be Too Much For Memphis, Baby  
After A Long Drive Home

RCA-D-4134-RICHARD HARRIS  
Mac Arthur Park/Didn't We

International-70005-GRAPEFRUIT  
Elevator/Yes

International-57-3455-CARLTON SHOW BAND  
March The Maple Leaf/Leaving Tipperary

International-57-3456-ASA AND THE 1,2,6  
Graveyard Paradise/We're Too Young

International-57-3457-MARY LOU  
The Magic Doll/Go Go Stranger

International-57-3458-EQUIPE 79  
The Girl From O.E.I./Confession

International-57-5812-CELINE ET LIETTE  
1-2-3-4-/Dans L'bon Vieux Temps

International-57-5822-FRANCIS GREGORY  
Encore un Jour Sans Toi

International-57-5824-EQUIPE 79  
Confession/Hantise

International-57-5823-LES 409  
Machin La Chose/La Mer

## WB/7 ARTS

WB/7 Arts-5002-BILL HALEY  
Rock Around the Clock/Shake Rattle and Roll

WB/7 Arts-7198-THE THREE DEGREES  
Contact/No No Not Again

Reprise-0679-TINY TIM  
Fill Your Heart/Tip Toe Thru' The  
Tulips With Me

Reprise-0680-JUDY CARNE  
Right, Said Fred/Sock It To Me

Reprise-0684-BOBBY RYDELL  
The River is Wide/Absence Makes The  
Heart Grow Fonder

Reprise-0686-THE VOGUES  
Turn Around, Look At Me/Then

Reprise-0687-TRINI LOPEZ  
Mental Journey/Good Old Mountain Dew

Reprise-0688-CHARLES AZNAVOUR  
You've Got To Learn/Love Is New Everyday

**BERNIE EARLY ESCAPES DEATH ON BIRTHDAY**

Toronto: June 2, at 4 o'clock this Sunday morning country music singing star Bernie Early, who's "Chaser For The Blues" is currently riding the charts, celebrated his birthday by escaping death.

The nearly fatal accident occurred just a few miles outside Toronto. Early and Gord Hill, his personal manager, were on their way to that city after a successful week at the Hanover Inn in Hanover, Ontario.

Hill's car stalled on the highway, and Early, who was following in his station wagon, pulled up behind.

Early had just finished checking to see that his blinker lights were working, and was walking between the two cars when Hill noticed a car approaching at a high rate of speed.

Suddenly Hill realized that the oncoming car was heading straight for the station wagon and would be unable to stop.

"Gord yelled 'Jump' and I jumped," Early recalls, "Otherwise I wouldn't be here today. I tore my leg open diving into the ditch, but otherwise I'm OK".

Undaunted by the accident, and accepting the tragedy as "part of living," Early will be singing his Columbia hit record "Chaser For The Blues" at the Town House in Sudbury for the next 2 weeks.

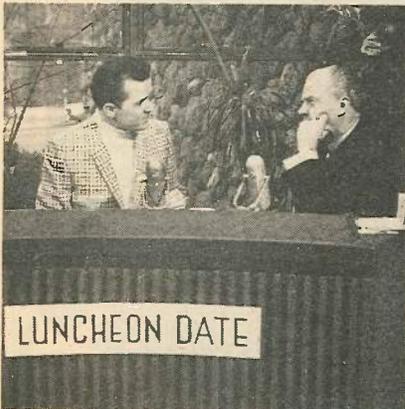
He'll also be singing the flip side of the record, "Stop Me" (Before It's Too Late)", and probably dedicate it to the driver who demolished his new station wagon.

**THURSTON MOORE READING 17TH COUNTRY MUSIC SCRAPBOOK**

Denver, Colorado: Probably one of the greatest names in Country Music know-how is Thurston Moore, bossman of the highly successful Heather Enterprises Inc. Besides his giant

**RPM COUNTRY CHART**

- |    |    |   |    |     |  |
|----|----|---|----|-----|--|
| 1  | 2  | I WANNA LIVE<br>Glen Campbell-Capitol-2057-F                      | 20 | 22  | CHANGING OF THE SEASONS<br>Myrna Lorrie-Columbia-MU4-1293-H          |
| 2  | 1  | HONEY<br>Bobby Goldsboro-United Artists-50283-J                   | 21 | 19  | FOR BREAKING UP MY HEART<br>Wayne King-Melbourne-3282-K              |
| 3  | 5  | I GOT YOU<br>Waylon Jennings & Anita Carter-Rca-9450-N            | 22 | 30  | I'M GONNA MOVE ON<br>Warner Mack-Decca-32308-J                       |
| 4  | 3  | WILD WEEKEND<br>Bill Anderson-Decca-32276-J                       | 23 | 29  | AIN'T GOT TIME TO BE UNHAPPY<br>Bob Luman-Epic-10312-H               |
| 5  | 7  | FIND OUT WHAT'S HAPPENING<br>Bobby Bare-Rca-9450-N                | 24 | 24  | DO DIE<br>Johnny Dollar-Date-1600-H                                  |
| 6  | 8  | WILD BLOOD<br>Del Reeves-United Artists-50270-J                   | 25 | 23  | SUCH A LOVELY DAY<br>Jeannie Ward-Melbourne-3284-K                   |
| 7  | 4  | MENTAL JOURNEY<br>Leon Ashley-Sparton-1665-O                      | 26 | 27  | SOMETHING PRETTY<br>Wynn Stewart-Capitol-2137-F                      |
| 8  | 12 | RAINBOW'S ARE BACK IN STYLE<br>Slim Whitman-Imperial-66283-K      | 27 | 31  | ABSENT MINDED ME<br>Mersey Brothers-Columbia-C4-2790-H               |
| 9  | 17 | THE IMAGE OF ME<br>Conway Twitty-Decca-32272-J                    | 28 | 28  | NO ANOTHER TIME<br>Lynn Anderson-Chart-1026-N                        |
| 10 | 13 | COUNTRY GIRL<br>Dottie West-Rca-9497-N                            | 29 | 34  | ROW ROW ROW<br>Henson Cargill-Monument-1065-K                        |
| 11 | 6  | COUNT YOUR BLESSINGS WOMAN<br>Jan Howard-Decca-32269-J            | 30 | 37  | IT'S OVER<br>Eddy Arnold-Rca-9525-N                                  |
| 12 | 15 | TAKE ME ALONG WITH YOU<br>Van Trevnor-Date-1594-H                 | 31 | 40  | HOLDING ON TO NOTHING<br>Porter Wagoner & Dolly Parton<br>Rca-9490-N |
| 13 | 16 | SWEET ROSIE JONES<br>Buck Owens-Capitol-2142-F                    | 32 | 32  | SHE WENT A LITTLE BIT FARTHER<br>Faron Young-Mercury-72774-K         |
| 14 | 14 | CHASER FOR THE BLUES<br>Bernie Early-Columbia-C4-2786-H           | 33 | --- | FOLSOM PRISON BLUES<br>Johnny Cash--Columbia-44513-H                 |
| 15 | 9  | HAVE A LITTLE FAITH<br>David Houston-Epic-5-1029-H                | 34 | 33  | REMEMBERING<br>Jerry Reed-Rca-9493-N                                 |
| 16 | 25 | THE EASY PART'S OVER<br>Charlie Pride-Rca-8514-N                  | 35 | 35  | I'VE BEEN THERE BEFORE<br>Ray Price-Columbia-44505-H                 |
| 17 | 21 | THE CANADIAN RAILROAD TRILOGY<br>George Hamilton IV-Rca-47-9519-N | 36 | --- | LOVE IS IN THE AIR<br>Marty Robbins-Columbia-44509                   |
| 18 | 11 | LEGEND OF BONNIE AND CLYDE<br>Merle Haggard-Sparton-1661-O        | 37 | 36  | SHUT THE DOOR<br>Donn Reynolds-Arc-1208-D                            |
| 19 | 10 | THAT'S WHEN I SEE THE BLUES<br>Jim Reeves-Rca-9455-N              | 38 | 38  | I PROMISE YOU MY WORLD<br>Ferlin Husky-Capitol-2154-F                |
|    |    |   | 39 | 39  | GOOD TIMES<br>Bob King-Melbourne-3291-K                              |
|    |    |   | 40 | --- | RUN AWAY LITTLE TEARS<br>Connie Smith-Rca-9513-N                     |



During Bill Anderson's recent successful Horseshoe (Toronto) appearance, Compo's national promotion man Al Mair arranged for several television and radio interviews that helped boost Anderson's current single "Wild Weekend"



(Decca 32276) up the charts. Photos-above-(L to R) show Anderson with CBC's Elwood Glover; John Hart of Toronto's country station CFGM; and CFGM's Garry McColeman doing the interview honours.



enterprise, Thurston is also the proud owner of one of the finest stocked Country Record stores in the U.S. nation. His Playhouse Music Shoppe is located in downtown Denver next door to the Tabor Playhouse, new home of Buster Jenkins' "Rocky Mountain Jamboree", the first hour being broadcast over KLAS live (8 to 9 PM) since the show began over seven years ago.

Besides being the leading

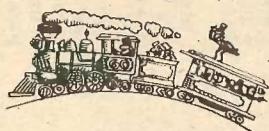
authority and specialist in Country Music, Thurston also publishes other publications: two cook books on two of America's finest restaurants; a new guide on "Where To Eat in Colorado", and six other colourful Colorado books; plus two children's books.

Thurston is now getting himself ready for his 17th issue of the country Music Scrapbook, which is considered the largest selling fan book in the

world. Thurston would like to receive bios and photos of Canadian country artists for this publication. Those interested should send the above to Thurston Moore, Heather Enterprises Inc., 3285 South Wadsworth Boulevard, Denver, Colorado 80227.

The Scrapbook will be released in the fall and being that Canadian Country artists are now moving ahead, Thurston would like a good Canadian representation.

"I BET YOU CAN'T"



"I BET I CAN!"

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gayest adventure ever to  
hit the screen  
was on.

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